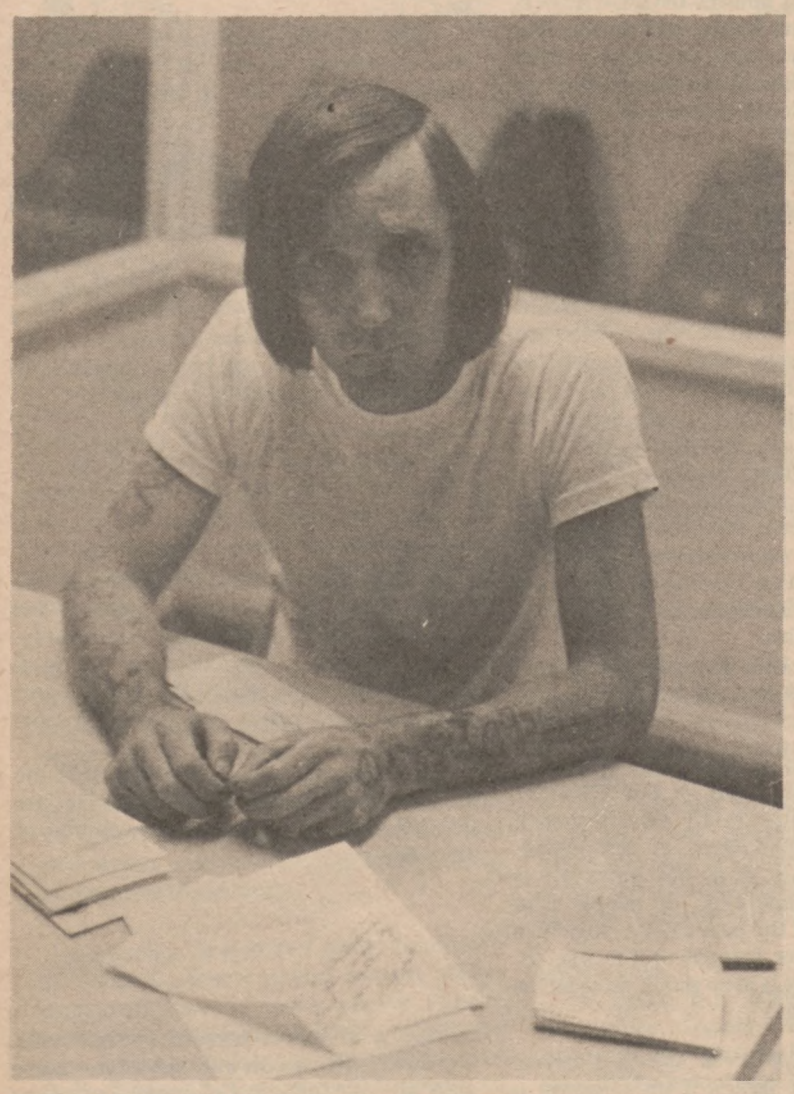
The Columbia City Ballet at Work

SOUTH CAROLINA'S NEWSWEEKLY

osceola

December 14, 1973
Twenty-Five Cents
Number 23

Justice At CCI: Foard vs. Brown



by Dick Harpootlian

An inmate incarcerated at the Central Correctional Institute in Columbia has charged several Richland County authorities, including Fifth Circuit Solicitor John Foard and Magistrate Franchot Brown, of violating his civil rights and being "guilty of obstruction of justice."

Inmate Melvin Lee Timmerman, in an interview with Osceola this week, said that Brown, magistrate for the district including Central Correctional Institute (South Carolina's maximum security prison), has failed to issue warrants which Timmerman has requested since August against four correctional officers at CCI whom he claims beat him into unconsciousness in an incident during a disturbance at CCI last summer.

According to Timmerman, Solicitor Foard pressured Magistrate Brown into withholding the warrants because,in the inmate's words, "the people at CCI got to him [Foard]."

While observers quickly point out that some inmates are prone to bring baseless suits, as much to while away their time as anything else, many officials—including Magistrate Brown—tend to confirm

(Continued on page four)

osceola

"This script, it seems to me, is the work of professionals who yearned to be as charming as inspired amateurs can sometimes be."

Kurt Vonnegut, Jr.
"Between Time and Timbuktu"
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Inoperative

by Jack Lynch

Two new FM radio stations are expected to burst upon the Columbia airwaves next year. The Federal Communications Commission recently approved applications by Congaree Broadcasting Inc. and William D. Hunt for broadcast channels in the area. Both Congaree and Hunt plan to have country-western formats, as if WCAY and WCOS-FM were not already servicing country-western fans adequately.

Hunt is not new to the Columbia media scene. He presently works for WOIC and his wife is associated with WXRY. The FCC, in approving his application, said his wife had to sever here ties with WXRY, lest there be a conflict of interest.

Obviously, the emergence of two more country-western stations will have an effect on WCAY and WCOS-FM. Ratings for WCAY have been down, according to the April-May, 1973 Pulse ARB survey,since WCOS-FM changed its format from progressive rock to country-western in July, 1972. To doubt the addition of two more stations will take listeners from all local stations, but how much effect it will have remains to be seen.

As it stands now, Pulse figures show that WCOS-AM, a top-40 teenybopper station, and WOIC, a soul music station, are tied for first place in 6 a.m. - midnight overall ratings with 22 percent of the audience for each. But in radio, it's not how many listen, but who listens. Because of their formats, WCOS-AM's audience has an extraordinarily high number of teenaged listeners and WOIC's audience appears to be predominantly black. Fourth-ranked WXRY, a beautiful music FM station, Pulse says, has a high proportion of the above-$15,000-a-year salary group and a large number of 18-to-34 age group as its listeners. Among its male listeners, the majority are in the above-$15,000 group. And the type of audience determines the type of advertising a station gets.

"Whether you like them (ratings) or not, you got to live with them," says Frank Ward, who runs WXRY.

*****

Several weeks ago, an ad appeared on the pages of *The State* and *Record* asking "Is The *State* Newspaper Abusing Its Freedom Of The Press?" Though the ad cited several incidents of what it thought were unwarranted criticisms of political activities, its main thrust seemed to be against *State* Sports Editor Herman Helms, who in a town of fervent Gamecock Supporters is not all that fervent on occasion.

At the bottom of the ad was a poll which asked *State-Record* readers what they thought of *The State*. Figuring that the sponsor of the ad, W.E. Hancock, i.e. of Hancock Buick Inc., had enough time to tabulate the results, we called him last week and asked what they were...

"I think the best thing we can do is let the subject drop at this time," Hancock said. He said he had presented the results to Ambrose Hampton, head of the *State-Record* company and that some accomadation was in the works. Reportedly, however, Hancock threatened Hampton with an ad boycott unless Helms was discharged. Hampton, sources say, said no to Hancock and backed up Helms.

"Do me a favor and don't print any of this," Hancock said.

We thanked him for his time and hung up.

*****

A two-man Columbia news bureau for the *Charlotte Observer* appears less likely as the Nixon recession looms and the newsprint shortage lingers. That's the word from Observer Executive Editor James K. Batten who also notes that jobs have become tighter at *The Observer*. "It's the economic climate," he said this week. "People are not as mobile. They.re reluctant to leave their jobs for something else."

This seems to be the situation throughout most of the East Coast, though one Upstate daily is reported to be seeking several new reporters and copy editors. INOPERATIVE, in the next several weeks, will be checking out this report and surveying other newspapers throughout the state to see if the job situation in South Carolina is as tight as the rest of the East.

*****

WE DON'T MEAN TO BE PRUDISH. BUT ... DEPARTMENT: The *Observer* like practically every other newspaper, ran the story of the Howard Hughes' associate who dumped $100,000 in cash before the Senate Watergate committee and said, "Here's the Goddamn money," refering to money Hughes allegedly gave to Nixon friend Bebe Rebozo. But unlike most other papers, *The Observer* edited the United Press International story so "Goddamn" was spelled "G--d---." It was also used that way in the headline's kicker.

Incidents like this were not uncommon about 10 years ago and still occur on smaller dailies.

But it seemed odd that a major metropolitan daily such as *The Observer* would beso squeamish about such a commonly printed term. A few people might take offense at it, but nowadays it would be the same type of people who would be upset if the paper ran a story on a British sex-politics scandal or the like. In other words, there is little shock value left in the term "goddamn."

So INOPERATIVE asked Observer Executive Editor Batten if the *Observer* is really more prudish than such conservative wire services as UPI (which has run such ditties as "Kiss my ass" in a story about welfare rights protestors.) "Our policy is to look at each story as it comes in," Batten said. "We don't want to rub obscenities in people's faces." Batten also said that a few weeks ago *The Observer* had run a story on Harry S. Truman in which the late president's salty language was published unabridged. Batten explained that the Hughes associate was not as notable a personality as Truman and thus the term was not relevant to the story.

Maybe so. But it has always seemed absurd and possibly misleading to tantilize the readers with a hint of what the "nasty" words are without printing them in full. And if its newsworthy enough to feature in part of the headline, why isn't it newsworthy enough to print in full?

*****

Question: Why did *The State* run only two paragraphs Monday morning on another major shakeup in the Nixon Administration -- that of John A. Love being relieved of his duties as the President's chief energy adviser because he disagreed with administration policy?

*****

It seems the extortion complaint against *Charlotte Observer* reporter Bradley K. Martin has been closed without any action being taken by police.

Martin had been accused by Charlotte abortion clinic owner Dr. Harold R. Hoke of threatening to write a critical story about him unless he paid the reporter 10 grand.

Martin, *The Observer* reported, denied the accusation and called Hoke's charges "incredible." He had been working on the story on HOke for two weeks under the supervision of his editors, *Observer* editors said.

Hoke had attempted to base his claims on the testimony of two of his employees whom Hoke had hid in his closet while Martin interviewed him. The employees backed Hoke .

A police detective told *The Observer* the investigation into the Hoke allegations had produced insufficient evidence that a crime had been committed.

Martin said he was sorry to see the probe end without Hoke's accusations being proven false. And *Observer* editors said the story on Hoke was still being prepared and would be published when completed.

*****

As all us loyal and devoted readers of *The State* know, the newsprint shortage has caused the paper to tighten up considerably.

One casualty of the shortage has been what was probably one of the best features of the Sunday paper, the Capital Report page.

The page may or may not return after the shortage ends, but some of the articles are still getting in the paper, either on Sunday or other days.

*****

Hey, you media persons in Greenville, Charlotte, Charleston and elsewhere, along with all you folks in Columbia. Let's hear your gripes, bitches, rumors and true tales of media horror, along with whatever commendable things might be going unnoticed. Send your stories or ideas to:

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Confidentiality, despite this state's lack of a shield law, is available on request.

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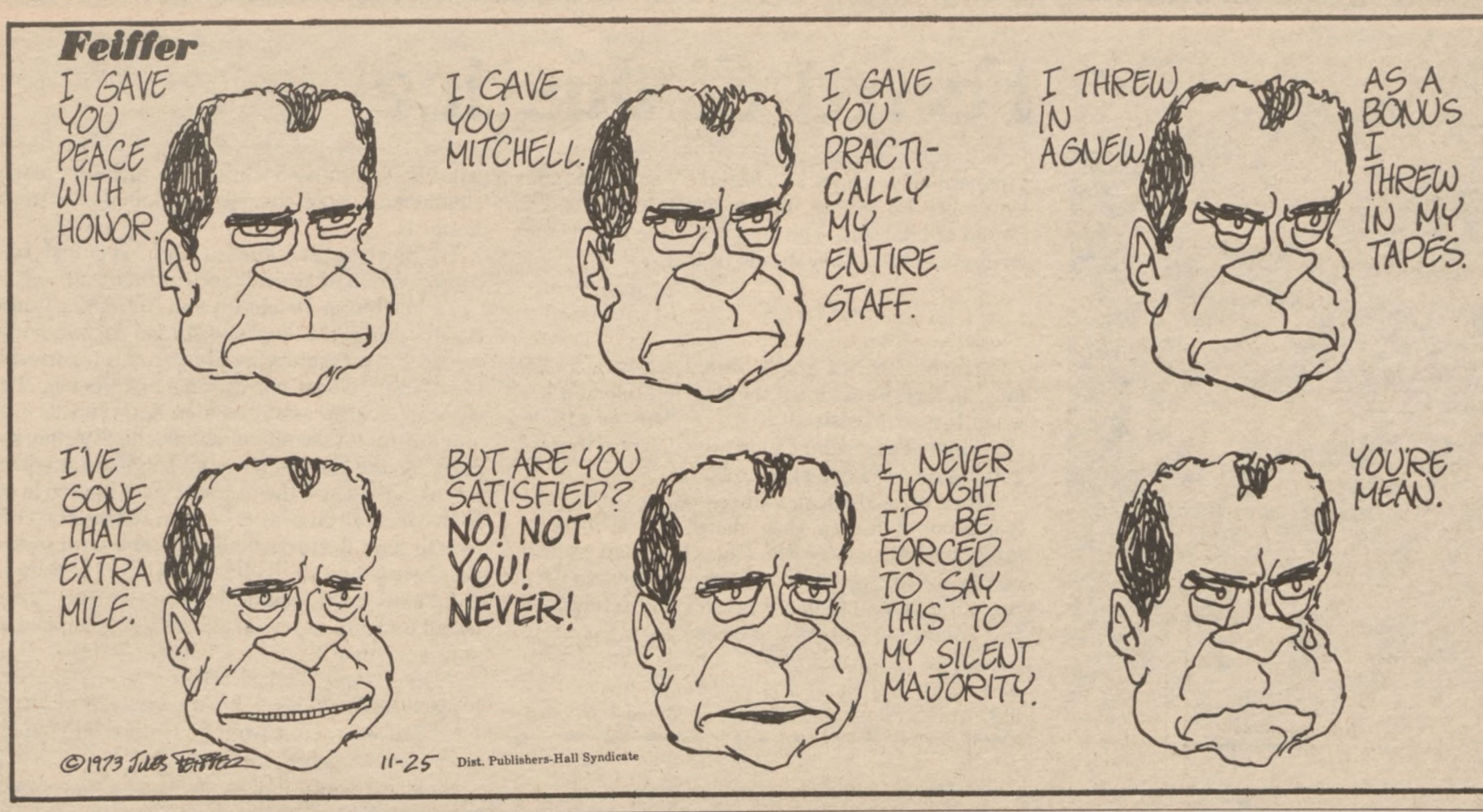
Feiffer
I GAVE YOU PEACE WITH HONOR.
I GAVE YOU MITCHELL.
I GAVE YOU PRACTICALLY MY ENTIRE STAFF.
I THREW IN AGNEW.
AS A BONUS I THREW IN MY TAPES.
I'VE GONE THAT EXTRA MILE.
BUT ARE YOU SATISFIED? NO! NOT YOU! NEVER!
I NEVER THOUGHT I'D BE FORCED TO SAY THIS TO MY SILENT MAJORITY.
YOU'RE MEAN.
©1973 Jules Feiffer
11-25
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Cheap Shots

I WAS TAKING THE TAPES OVER TO JUDGE SIRICA...
..WHEN I WAS JUMPED BY A PARTISAN MUGGER!
BUT I HAVE A CERTAIN QUALITY... I REMAINED COOL!
I RESCUED ALL BUT TWO OF THE TAPES..
..AND DASHED TO SIRICA'S OFFICE!
YOU HAVE THAT CERTAIN QUALITY
Why doesn't anybody ever believe me....?

By Oliphant in the Denver Post

Despite the findings of a Common Cause study that incumbent senators and congressmen have a distinct advantage over challengers under existing campaign finance laws, Senator Fritz Hollings (D-S.C.) made a stand for changing them last week. His companion in the Senate delegation, Strom Thurmond, (R-S.C.) voted to maintain the status quo.

The votes came in Sunday's Senate showdown over cloture of a filibuster led by Alabama Senator James Allen and Closely supported by Thurmond. Hollings was the only one of the four senators from the Carolinas who voted for cloture (which lost by a vote of 49-39), which would have permitted a vote in favor of public financing of presidential elections.

According to a recent study conducted by John Gardner's public interest lobby, Common Cause, some major special economic interests gave in 1972 nearly three times as much money to incumbents as to their opponents. Gardner said in regard to the study, "The present system of private financing for congressional elections clearly supports a monopolistic incumbent party."

It should be interesting for voters to note who supported and who opposed reforms which would at least help prevent the same kind of arrogant purchasing of public officials by offering large campaign contributions that was displayed in the 1972 elections.

*****

Having recently received the go-ahead to build its proposed nuclear plant on Lake Wylie, Duke Power Company is looking ahead to bigger and better things for South Carolina.

Duke officials announced last week the company has purchased options on a 1000-acre tract in Cherokee County to build one of the world's largest nuclear plants. The plant is expected to be operational in the early 1980s.

A Duke p.r. official noted that the Cherokee County project has yet been approved by Duke's Board of Directors, though the board usually accepts engineer's recommendations. He said no application has yet been filed with the Atomic Energy Commission.

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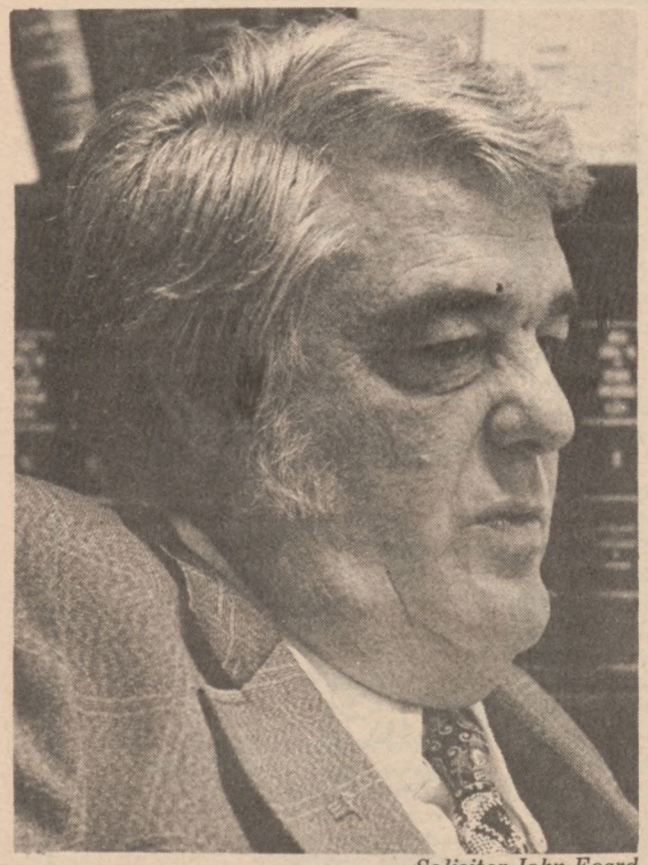

Solicitor John Foard

Foard & Justice

(Continued from page one)

Timmerman's charges. In a letter to Timmerman on November 15, in fact, Brown declared, "It is my candid opinion that you are justified in issuing the warrants and that they should be issued."

****

Franchot Brown hasn't been a magistrate very long, in fact, he assumed the position last summer when former Magistrate Ken Love left the post in the midst of a Governor's investigation into the legality of some of Love's methods.

When officials from CCI requested of the newly-appointed Brown that charges be brought against several inmates who allgedly incited and excerbated a "disturbance" on August 11 of this year, Brown held a preliminary hearing and determined that some of the allegations lacked enough proof to constitute "probable cause" sufficient enough for him to have the men charged and bound over for indictment. Several of the inmates had charges against them dismissed while some, including Melvin Timmerman, were charged and bound over for indictment.

In September, Timmerman, who had been housed in one of the solitary confinement cells, of CCI's Maximum Detention and Retraining Center (MDRC) since the August disturbance, sent a message to Brown requesting the warrants for arrest be issued against four correctional officers who Timmerman charged assaulted him. After further communication between Timmerman, his attorney supplied by the Richland County Public Defender's Office, and Brown the warrants were drafted in early October. Brown says he then notified CCI officials to have the four guards and their attorneys appear before him so that he could issue the warrants and "have them technically arrested and then released on bond so as to avoid undue embarrassment and harassment."

"On October 12, just before the hearing for the correctional officers," Brown says, "I received a hand delivered letter from Solicitor Foard requesting me not to issue the warrants."

Solicitor Foard said in the letter than he was requesting a South Carolina Law Enforcement investigation of the incident and that if probable cause was found by Sled, then he would present the matter to the Grand Jury, which is scheduled to convene in Columbia during the second week of December

He went on to say, "If we start allowing inmates to issue warrants against correctional officers, without probable cause existing, we will have further riots at CCI and I suspect this institution will find itself having further difficulty hiring and keeping properly qualified correctional officers to operate this institution." (See box)

Brown says he was dumbfounded by Foard's letter. "It is my job to determine probable cause and while I have a great amount of respect for the Solicitor, I feel my hands should not be tied." What complicates the matter, Brown explains, is that even if he issued the warrants, it is in Foard's discretion as to whether or not they are presented to the Grand Jury.

Also, Brown says Foard's contention that probable cause may not exist is wrong, "I had reliable testimony that Timmerman was in fact beaten. With the inmate's allegation substantiated, I didn't and still don't see any lack of probable cause."

The firing of one of the guards who allegedly beat Timmerman also, in Brown's opinion, mitigates for the issuance of the warrants. (One source at CCI said that Timmerman was told by officials at the institution that he could press charges against the fired employee, but not against the other three.

Sam McCuen, the Department of Corrections' Public Relations Chief, and Will Lucius of their Legal Department, insist, however, that "no one" was fired for beating Timmerman. McCuen says, "I saw Timmerman that day [of the disturbance] after he was supposedly beaten and I didn't see anything wrong with him."

The warrants against the four guards which Franchot Brown drafted two months ago are still on his desk. The reason the documents haven't gone anywhere doesn't lie with the young magistrate's inexperience; if anything it's a mark of maturation. As he put it, "John Foard and I have to work together."

****

John Foard says, "I've prosecuted police officers before and I'll do it again."

The flamboyant Circuit Court Solicitor sees no

OFFICE OF
SOLICITOR
FIFTH JUDICIAL CIRCUIT
RICHLAND-KERSHAW COUNTIES
COLUMBIA, S.C.

JOHN W. FOARD, JR.
SOLICITOR

ASSISTANTS
EDMUND H. MONTEITH
GEORGE W. HALL

SUITE 300
SECURITY FEDERAL BUILDING
TELEPHONES
ALPINE 6-7424
ALPINE 6-7425

October 12, 1973

The Honorable Franchot A. Brown
Columbia City Magistrate
1400 Huger Street
Columbia, South Carolina

Dear Judge Brown:

On August 11, 1973, there was a riot at the Central Correctional Institution which resulted in your issuing warrants against various inmates. I understand that one of these inmates, Melvin Lee Timmerman, who has been charged with assault and battery arising out of this incident, has requested you to issue warrants against four men who were correctional officers on August 11, 1973. Three of these correctional officers are still employed by C.C.I. and are also victims of assault and battery.

Frequently, defendants in assault and battery cases, without any probable cause, request warrants to create confusion and to complicate the prosecution against them as defendants. This I have never tolerated as I feel that it is an attempt to perpetrate a fraud on the courts. In order to be fair to all concerned, I am asking the State Law Enforcement Division to investigate the entire incident of August 11, 1973, and to furnish me with the results of this investigation. If the investigation results in a probable cause against any correctional officer, I will have the matter presented to the Grand Jury which, of course, has the authority and power to request an indictment and could bring in a true bill.

If we start allowing inmates to issue warrants against correctional officers, without a probable cause existing, we will have further riots at C.C.I. and I suspect that this institution will find itself having difficulty in hiring and keeping properly qualified correctional officers to operate this institution.

I am requesting that you not issue warrants as I do not think it would be fair to charge anyone without a showing of a probable cause and without a thorough investigation.

Unless we should call the Grand Jury in a special session, its next regular meeting will be held on the 2nd Monday of December of this year. I am asking the State Law Enforcement Division to make its report available to me prior to the meeting of the Grand Jury in December.

Yours very truly,

John W. Foard, Jr.

Inside Central Correctional Institute

inconsistencies in his dealings with inmates. In this particular case he believes he took a normal rational route. According to Foard there is a "proper way" to deal with situations where inmates want to press charges against correctional employees and that "proper way" does not include issuing warrants for the arrest of those officials.

"We can't have people running in and getting warrants where there is no showing of probable cause," the Solicitor explained this week. "In these situations we have an outside agency come in and do an investigation and then present their report to the Grand Jury. I've seen the SLED report and I don't believe there is enough evidence for these guards to be indicted.

"I can't put up with having officers arrested and charged where there isn't sufficient evidence to warrant it. This is a bad situation. These men out there (CCI) can't be expected to endure this sort of treatment. If there is a charge made, I have it investigated."

Apparently it's a matter of priorities. John Foard has a great amount of respect and consideration for the men at CCI who are paid "low wages" and endure great risks every day. The least he can do m, Foard feels, is to conduct an investigation and determine if there is any merit to an inmate's charges.

****

To Melvin Timmerman, "consideration" and "respect" are nebulous terms. All he knows, as he puts it, is "I got the shit beat out of me."

"Hell I've been in solitary since August, been charged with two counts of assault with intent to kill, been denied the right to have warrants taken out against four men who almost killed me and yet if truth were known I'd be on the streets right now," Timmerman says.

He explains that case came before the Parole Board a week after the August 11th incident and his chances of getting paroled were excellent until he was charged with trying to kill two guards during the "disturbance."

"Hell, I was just standing there by a desk in Cell Block Two when this guard tells me to come over to him. I did and he said, 'Timmerman, what've you been drinking?' I told him I hadn't drunk nothing and then he punched me right in the face and knocked me to the ground. I tried to get up and go out the door, but then four of them jumped on me, put the handcuffs on, choked me and beat me. I don't remember what happened after that, I got foggy."

"Hell I've been in solitary since August, been denied the right to have warrants taken out against four men who almost killed me and yet if truth were known I'd be on the streets right now."

Timmerman maintains he is telling the truth and has an array of eyewitnesses and documents which tend to support his statement. On August 14, three days after the disturbance, CCI Warden Jesse Strickland issued a statement to the inmate population which said, in part, "In at least one case an inmate may bring legal action against one or more correctional officers."

After writing to Circuit Court Judge John Grimball, Timmerman received a copy of a letter Grimball sent to Foard on November 11, "However, if Mr. Timmerman [was], in fact, assaulted without cause, reason or excuse and if such an assault or crime was committed, Mr. Timmerman should be allowed to sign the warrants against the persons [he] charges with assault. Criminal justice is a two-way street."

In the complaint Timmerman sent to Brown, he included the sworn statements of two other inmates who confirmed Timmerman was "beaten without provocation."

It was this beating, Timmerman contends, that sparked the general disturbance which involved more than 100 inmates. He says when other inmates saw him getting beaten they tried to stop it and the guards "got scared." Since he was unconsious he says he didn't see all of this but that reports from inmates after the incident led him to this statement.

All of this adds up to an intolerable situation for Timmerman.

"They're going to give us 20 years for their ignorance." For a man who expected to be out on the streets by now, the turn of events takes on an even more unbearable character. "Things like that make a man don't give a damn what he does..."

Franchot Brown, while on the other side of the fence, expressed similar sentiments, "Inmates are citizens, too. My obligation to them is just as much as to you. You can't let them get the feeling that nobody cares or you will have a riot."

Rehear

COLUMB

BAL

Photographs b

All the excitement of rehearsing for the dance event of the year...all the worries over getting everything just right...all the satisfaction of knowing that you're doing a good job...and the self-humiliation when you're not. These young people are rehearsing for the Columbia City Ballet's presentation of "Cinderella", a "Christmas gift for the children of Columbia", as one involved in the planning said. The ballet will premiere Friday evening at 8:00 at Dreher Auditorium, and with matinees and evening performances Saturday and Sunday at 3:00 and 8:00 p.m. respectively. Ticket prices are $3.50 for everybody that's over 12 years old—and the way the economy is going now, that's a very good deal.

Featured performers include Mimi Wortham as Cinderella, Henry Everett as the Prince, Ann Richardson and Allison Toth as the Stepsisters with Donna Lewis as the Stepmother and Lou Martin featured as the Fairy Godmother.

Mimi Wortham has studied ballet for years under the guidance of Ms. Ann Brodie, co-founder of the Calvert-Brodie School of Dance. She was awarded a scholarship last July to the Joffrey Ballet School in New York and studied there for a month along with Ann Richardson, who was also awarded a scholarship. Mimi's spirit and grace have to be subdued for her role in the beginning of the ballet, but as the plot unfolds, she shines both as a dancer and as a person.

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y Everett is a perennial favorite as the leading man in ballets not only for his ut for his classic good looks. Together, he and Mimi make the play not only llet but visually exciting to watch. Lou Martin possesses a swan-like beauty lphlike dancing style—you will remember her from "Giselle" last summer. o is an accomplished performer, having been a soloist with the Houston City orps.

he technical side of the ballet, Ann Brodie has choreographed the ballet with eption of the seasons portion of it, which was choreographed by Adolfina Ms. Brodie has become synonymous with ballet in Columbia and has earned ect and love of her pupils. She is primarily responsible for beauty of some past n Columbia. A fine dancer in her own right, she was invited to the Soviet Union by the Minister of Culture and visited the Bolshoi and Leningrad Ballet y during her visit there. John Whitehead, noted Columbia fashion designer, gned entirely new costumes for this ballet, all on an empire line.

u have fine dancers, excellent choreography, beautiful sets by Richard Mock, ting by George Epting, beautiful costumes, and a truly wonderful story for s. What are you waiting for?

Television:

Real people on TV

by Dan Lackey

Many bright people regard television in its present form as a kind of pollution, and the set itself as the exhaust pipe of a perpetually idling institution. Others, less drawn to metaphor, simply call it "garbage."

After surveying a round of morning game shows, I must concede there's a pplace for such sentiment, aptly expressed, but I'd stop short of the "garbage" epithet. I like to fancythe contents of the television I watch as junk, not garbage—junk to browse through in casual hopes of finding something useful, interesting, delightful, or even valuable. This no doubt, stems from the fact that I have taught myself to revere the TV set in a somewhat maudlin manner as the enclosure of a mystical space, an attic of the mind, a substitute for the real attics-in-houses that rarely exist unremodeled anymore but were veritable never-never lands to our folks who had to rely on their own intiative in the art of play.

Television as an institution may be a curse to high culture, but television incarnate in a set is a better than average appliance, an animated plaything, robotly human, more versatile than your freezer which merely hums in monotone.

When all else fails on days of depression, I peek through the screen of my Sony portable as one last key-hole of the outside world. A narrow and cramping view if one keeps his eyes riveted to the lock with foolish expectations of getting it all first-hand. I play a little game with my imagination. If I see an ordinary citizen talking at a camera on a news report, for instance, I try to imagine a real man saying what he is saying or a real man in the center of a camera and a crew being *coaxed* to say what he is saying. When I hear a reporter reporting I try to imagine a real man distorting a report and simply trust that my distortion of his distortion will all come out in th wash. The goal of the game, of course, is not factual objectivity, but a little feeling for the people. And such imagination can play havoc with the critical faculty as when I start to see humans in commercials and forget to condemn the consumer cult or the base psychologies of advertising.

I guess I just feel sorry for the people on television, mostly, and the actors, mainly, which is probably a gross sentiment considering the ungodly amount of money a lot of them make on the tube, but then again—who could begrudge Oliver Twist his tour of duty in Disneyland? As I watch commercials, I inevitably separate the dot configurations that represent products from the dot configurations that represent people, and when I watch dot-configured actors selling soap, I always imagine a performer behind the picture and sometimes I even imagine a person behind the performer. Margaret Hamilton, known to millions as the Wicked Witch of the West in "The Wizard of Oz", is always respectable and attaractive behind that can of Maxwell House. In her hands the product is only a prop. I used to think a lot, too about that young woman who did the old Spic ,n Span commercials because she was so believable. Her voice was pleasant and harried and pre-matronly, all at once, just perfect for an Elm City housewife-mother-of -three, and from the way her dots rearranged themselves so fluidly, I inferred she must be a pretty fine actress on stage. I fancied she had done creditable work Off-Broadway and was then, as they say, "between jobs," and was earning a living the best way she knew how—acting. In her most recent stage performance, I decided, she had been an exotic temptress who danced a brilliant fifteen minutes with the head of John the Baptist, caressing the bloody skull as if it were a cuddly puppy. No great wonder, then, she took the commercial task in stride, feigning a few seconds of ecstasy over the shine produced by Spic n' Span. She worked well with the mop and just suggested the supreme delight. I applauded her performance irrespective of its service to a social evil, just as, presently, I revel at the antics of that darling little man who personifies corrosive rust on muffler pipes, pushing GM and the obscene urgency of that whole commercial straight to the back of my mind, thinking sentimentally, as I'm prone to do, about people making a living, and the fine art of acting, and so forth, still comically noble in its state of prostitution. I find perverted priorities in my sense of taste, preferring always the Wicked Witch of the West for Maxwell House to Danny Thomas for Easter Seals.

The television eye, and consequently our own, should be drawn like a magnet to people. Even on the commercial, the inanimate product is profitably upstaged by actors. While *used* for a variety of purposes, television is best *exploited* by intelligent people speaking their peace. With a screen too small for action, the medium's best for talk; and being otherwise ill-suited for visual effec s, it might learn to live happily ever after with a close-up of the human face. At the Watergate hearings, the shot of John Dean's thumping pencil were decent tries, but nothing more than retainal yawns s. The camera proved to have the clearest eye for character (the most important thing to look for) when it sat stationary in front of heads and torsos catching hunched shoulders, tense necks, turgid cheeks, wry grins, smirks and smiles. In near levitation we all watched witnesses in hopes of seeing something called "history" in the making. Yet, history, as Emerson so aptly stated, is, properly speaking, only biography, and so nothing significant apart from the men who sat immediately and intimately in front of us. Still, our minds wandered up and down the senatorial table with the camera during lulls in testimony, looking, I suppose, for that "history" in the form of declaractive quill-scrawled documents, finding, naturally, the modern memorandum, 8½x11, in thick-set type, read like Braille with the withered hand of Senator Sam.

Objects hardly count at all on television (and people hardly count as objects): the historical document, a close-up of the murder weapon, don't bring much of a thrill, the cans of soup are best left to Warhol. These things, if you like, can be discarded as "garbage." The people stand out in relief and are rarely swallowed in the swamp of consumerism for the swamp is as diffuse and dull as a biological given. We can excuse ourselves for the commercial without a blush, knowing that nature sometimes calls in the middle of the most eloquent speeches.

Program Notes

Calucci's Department is a welfare office staffed, it seems, with the first seven people in line on the morning it opened. It is a splendid show, deserving of longevity, although one wonders how long such marvelous scripts can keep on coming. In each episode Joe Calucci (James Coco) is presented with somebody else's problem. On his doorstep in recent episodes have been the insensitivity of the bureaucracy, overbearing mother love, and the loss to the night of a woman you have briefly loved, tough chestnuts for all of us at one time or another, and Joe attacks them each week in a rather predictable fashion. First, spontaneous deadpan bewilderment, then exasperation, finally anger and action with a raft of cliches bequeathed to the language by a thoughtless world but born of an honest heart. Each episode could be called a comic morality play preaching by example the deep humor of fellow feeling. It's safe to laugh, with Neil Simon, at shrewish mothers-in-law and mess y roommates. *Calucci's Department* makes jokes about man's inhumanity to man and requires a gutsy laugh. All the performers are excellent.

*****

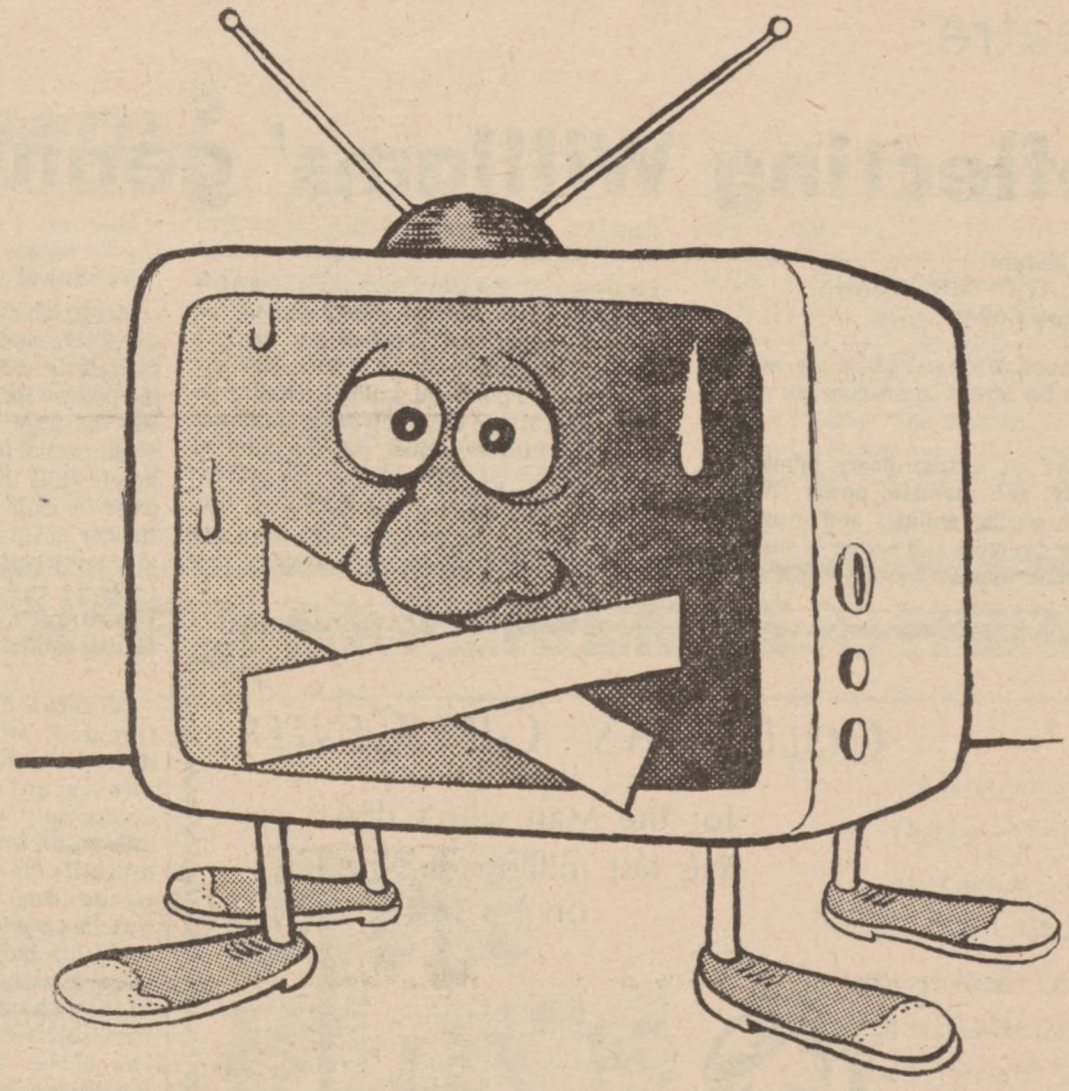
Firing Line with William F. Buckley can be a frustrating program to watch, occasionally infuriating if you're concerned with the issue at hand and slow to accept the fact that Buckley rarely is. Marshall McLuhan calls TV a "cold medium" that "calls for viewer participation." It makes one itch not to be avle to slip through the screen into the studio of the Buckley show and set a derailed discussion back on the tracks.

Recently Buckley began a four-part series on human behavior with a "debate" between Harvard psychologist B.F. Skinner (author of the controversial best-seller *Beyond Freedom and Dignity*, a book length pamphlet on behaviorial psychology and the social imperative of implementing its applied technology) and another respected psychologist -- a man, I believe, in the field of

cognition -- whose name I'm sorry to say escapes me (but in all honesty did not deserve to make a dent as his talk transcribed to paper would be stutters and stammers and lines and lines of periods). The role of Buckley in his "debates" varies with the subject and the guests.

Whether he is moderator, commentator, interviewer, interrogator, designated adversary, or "fellow debator" is never quite clear to Buckley or to us -- and equally cloudy is his whole concept of debate. Debate, in a philosophic sense, might be described as foil-fencing with words about ideas, a graceful way to sublimate religious notions that somehow prove oppressive and intolerant. In literary tradition, de ate is often associated with the political poetry of rhetoric and persuasion -- Buckley has pretense to this but its a crudely polished tip to a reactionary pyramid. One wonders, sinisterly, if there lie under this polished tip, in progressively larger layers, notions of missionary zeal, Catholic evangelism, the holiness of the Crusades and the noble machismo of the Inquisition. Buckley himself might answer, head cocked, eyes rolling, in a tone mostly breath, "One never knows, does he?"

Buckley was really quite civil with Skinner and his colleague, though miserably unprepared as usual. (Doesn't he ever do *any* research? He has a tendency to lag two steps behind any coherent thesis, content to pot shoot or lasso footnotes, depending on whether he is annoyed or sympathetic.) The two psychologists acted out, rather than confronting, their basic philosophic differences. The basic issue was this: Skinner believes that we have no choice to behave other than we do, unless we change the varialbes that exist in our environment. Many people find this hard to swallow and it makes for good debate. But this simple basic was sever brought by a sensitive host to the light of day. It remained implicit. It was incumbent on Buckley to understand this fundamental parting of the ways and to make this simple issue clear. It was a "metaphysical" hang-up that would have to be exorcised. Thenafter, the two psychologists could feel free to describe their day by day endeavors as manifestations of ther respective divergent convictions. Buckley, however, normally sits preoccupied, as if he were trying to obfuscate his own errant trains of thought, and can't be expected to clarify such matters.



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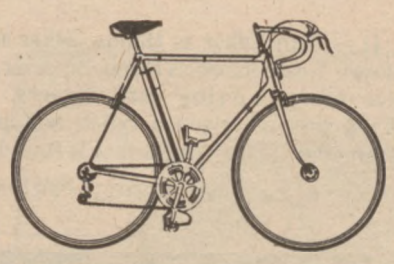

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Theatre

Reflecting Williams' genius

by John Marion

THE NIGHT OF THE IGUANA
at Columbia College

Tennessee Williams' plays are not the easiest in the world to produce, to say the least.

A man of extraordinary intelligence, sensitivity, and dramatic power, Williams demands similar abilities and insights of both the directors and actors of his plays. The amatuer dramatist attempts his work at his own peril, for plays such as *The Night of the Iguana* are crammed with philosophical, religious, symbolic, sexual and sensory subtleties which must be at least partially mastered if a powerful dramatic effect is to be created. It is to the credit of the Columbia College Players, under the direction of Catherine Eaker, that a successful production of the play has been made. The show is powerfully and gracefully done, and reflects Williams' remarkable genius.

Technical director David Wesner and construction chief Erin Miner have created a workable and appropriate set that is as surrealistic as it is realistic; the starkness of the props -- the table, the bar, the hammock, and the large wicker chair -- are what one might expect to find in any Mexican Coastal hotel, while the backdrop of stylized palm trees in dark green and blue hues adds a sinister quality, a hint of madness, that is similar to a Rousseau painting. The set reflects the disease of the mind of T. Lawrence Shannon very well, for it is equally subtle, deceptive, and seductive.

Veteran actor Tally Sessions gives a frenzied, sweaty performance as the defrocked Reverend Shannon that is consistant and moving, although occasionally artificial, complete with the inflections, twangs, and chantings of Burton himself. Sessions, a physically big and commanding figure, uses a series of small, withdrawn gestures that conflict ludicrously with his bulk, and thus emphasizes the infantile, rather than the degenerate, aspects of his character. If Burton projects a frustrated neurotic man, Sessions focuses on the child, and reveals him with the intelligence that the character demands.

Annette Williams plays a Maxine that is appropriate for Session's Shannon; she is both sensual and tough-minded, and is attracted to Shannon only because she can control him.

It is Beth Eaker as Hanna Jelkes and J. Russell Weatherford as Nono, however, who give truly moving performances. Both characters are given a quiet, softspoken hammered steel strength that is found, say, in turn of the century Protestant missionaries. When Shannon warns Maxine that "a bitch is no match for a lady," he speaks with absolute truth, for Hanna is a very adept hustler herself. Miss Eaker plays her role with consistancy and grace, in perfect contrast to the characters of Maxine and Shannon.

J. Russell Weatherford portrays the 97-year-old poet with tenderness and insight, only slightly stereotyping old age. The performance is consistant and convincing, however, and the last scene of the play is done particularly well.

The Columbia College Players have done a fine job with a very difficult play; no one single item has called attention to itself, and movement, dialogue, sound, color and setting are blended effectively to do justice to a master.

COLUMBIA'S GIFT CENTER

for the Man who's down to His last million or working on his first!

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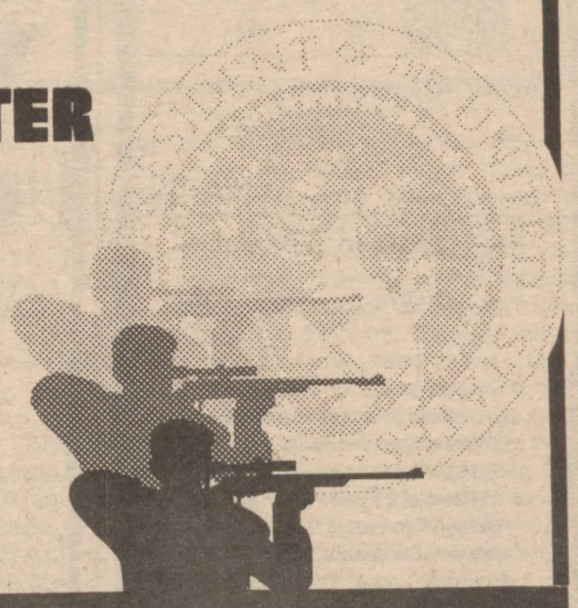

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Probably the most controversial film of our time!

PG

DUTCH SQUARE SOUTH ULTRA-VISION Theatre
Dutch Square Shopping Center / 798-1110

4th Thought-Provoking Week

It hits with the impact of a 6.5 mm bullet ...

Opera:

What's going on here?

by Dan Harmon

THE MERRY WIDOW
at Dreher Auditorium

The Merry Widow is one of those complicated comic operettas that takes a lot of explaining even though it all adds up to very little. Being a staunch proponent of the trivial, I shall willingly explain it, more or less.

It is about 1905. The starlett is a beautiful widow from Marsovia, which I had never heard of either, but apparently it had a king. Sonia, the widow, has an inheritance of 20 million denaros, or francs, or dollars—a lot of money. She goes to Paris and gets wooed by all the eligible socialite bachelors. But behind her back the Marsovian king decrees that she should only marry another Marsovian, because the country needs the money, or something like that. The Marsovian ambassador to France, who is sort of chaperoning Sonia around Paris, decides she ought to marry the king's drunk nephew, Prince Danilo, who, as an attache to the French Marsovian embassy, spends most of his time at a dance hall called Maxim's (and I think you ought to know that place's name is pronounced *max-EEMS*). The ambassador's little plan is fine, because Danilo and Sonia were secretly engaged a long time ago, and although they display nothing but disdain for each other in the first two acts, at the end of the play they will break down and get married.

Long live Marsovia.

There is a little side plot involving the ambassador's wife Natalie. The stupid ambassador, who is obligatorily fat and somewhat old, orders all the Marsovian wives in sight, including his own, to flirt with Sonia's suitors to distract their attentions from Sonia so Danilo will have the edge. Maybe that makes sense. Anyway, Natalie not only flirts; she falls in love with one of them, and the infidels ultimately are caught kissing in a summerhouse, setting up the climax of the play, which is typically contrived.

I have not been assigned just to tell you what the play is about, obviously, since it was presented two weeks ago. I am supposed to tell you how well the Lyric Theatre performed it. That is not easy. It was all I could do just to keep up with the thing, despite the fact that practically the whole first act depicted Sonia's conquettish selection of a dancing partner at a reception ball, and the play in general was a labored out deal with lots of nonsense and punch lines and little action. Moreover, I am not overly observant, apparently; one of the orchestra players told me afterwards that "there were some anxious moments"; once Conductor William Moody gave a beginning downbeat which the actress-singer onstage completely missed; Moody, flustered, had to raise his arms and give another downbeat to get the song started. I never noticed all that. In fact, the production went so smoothly, in my view, that only once did I even notice an actor (who happened to be David Peninger, the star portraying Danilo) glance out toward Moody for a cue.

Probably my most serious weakness as a critic is my sense of priorities. Sonia, played by Roberta Cobos, was supposed to be the prettiest of the pretty girls in the play. But yours truly was eyeballing the secondary Natalie (Ibbie Laster) all night. I'm pretty backwards, you see.

But if I must I suppose I can give you some general impressions, meaningless though they will be. I thought the singing without exception was excellent, from th leading players individually to the vocal ensemble collectively. (By the second intermission an elderly lady behind me was raving about "Those singers! Those singers!" She must have had some influence over me.) I though the acting was at least sufficient. And, if you value the opinion of one who dances much like an arthritic flamingo, I thought the dancing was unimaginative and unauthoritative, with the exception of one dance hall girl who appeared to really have her heart and mind in it. Some of the other dancers actually looked worried, and isn't dancing supposed to be happy, even onstage? Conductor Moody was energetic and very expressive, and I thought he blended the music and acting together very adroitly. (Remember, though, I miss a lot).

In sum, if you don't know anything about musical theatre, you should find the Lyric Theatre this year to be entertaining in a spectacular sense. If you know a good deal about musical theatre, you may be overjoyed, or, on the other hand, you may throw up. How should I know?

If it's only plots you're interested in, I suggest that when *The Merry Widow* comes your way you stay home and read a good Hardy Boys mystery. I liked *The Secret of Wildcat Swamp*. The brothers go out west and get tangled up with some escaped convicts, and this big wildcat jumps 'em and...

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RATED R 3:30 – 5:30 – 7:30 – 9:30 TIMES

787-1225
Atlantic I & II
3220 TWO-NOTCH ROAD

EVENTS & entertainments December 8-14

cinema

ATLANTIC THEATRE I, 3220 Two Notch Road, 787-1225

"Jimi Plays Berkeley" with Jimi Hendrix playing at his peak at the Memorial Day concert at Berkeley, California. Also playing with Hendrix are Mitch Mitchell and Billy Cox. If you like rock music and outdoor concerts, you don't want to miss this one. Rated R. Features at 3:30, 5:30, 7:30, and 9:30.

ATLANTIC II THEATRE, 3320 Two Notch Road, 787-1225

"The Black Alleycats". The promo reads "so cuddly by day...so deadly by night." Rated X-see this one at your own risk. Call the theatre for times.

CAROLINA THEATRE, 1223 Main Street, 252-8011

"The Sacred Knives of Vengeance". Yes, folks, Kung Fu is here again. Yecch. Rated R. Times at 1:40, 3:39, 5:20, 7:10, and 9:00.

DUTCH SQUARE NORTH THEATRE, Dutch Square Shopping Center, 798-1100

"That Darn Cat"— a Walt Disney flicker for the kiddies. Ends Sunday, Dec. 9. Times at 1:00, 3:20, 5:40, and 8:00. Starting Monday and running only through Tuesday is "The Homecoming", the selection for this month from The American Film Theatre series. We recommend it,it being a Harold Pinter play about families.

Starting Wednesday at the Dutch Square North is "The Great Waltz" with Horst Bucholtz. Call the theatre for details about this soppy romance.

DUTCH SQUARE SOUTH THEATRE, Dutch Square Shopping Center, 798-1100

"Executive Action" is here for the fourth big week. This is a reasonably well done film about a conspiracy which provided for the assassination of John F. Kennedy. Times at 2:00, 3:45, 5:30, 7:15, and 9:00 p.m. Rated PG. For group rates, call the theatre for details.

FOX THEATRE, 1607 Main Street, 254-5212

"Sixteen" with former USC co-ed Simone Griffeth. From the radio promos, this one sounds like a loser, but, see for yourself...Times at 1:00, 2:40, 4:20, 6:00, 7:40, and 9:20 p.m. Rated R.

GAMECOCK I THEATRE, Parkland Shopping Center, Cayce, 796-0022

"Walking Tall." Well, folks, we warned you and here we go again. Come see this propagandistic, violent excuse for a film and realize that you've wasted $2. The film is at its 20th week, let's retire it. Times at 2:40, 4:50, 7:00, 9:10 p.m. Rated R.

GAMECOCK II THEATRE, Parkland Shopping Center, Cayce, 796-0022

"Don't Look in the Basement", a horror flick is here for the second week. Rated R for violence. Times at 2:30, 4:15, 6:00, 7:45, and 9:30 p.m.

JEFFERSON SQUARE THEATRE, Jefferson Square Complex, 1801 Main Street, 254-6731

"Paper Moon" is here again for its first downtown showing. It will stay for one week only, so if you haven't had a chance to see this really good film, do it now. Rated PG. Rimes at 1:40, 3:30, 5:20, 7:10, and 9:00 p.m.

MIRACLE THEATRE, 1226 Main Street, 256-1950

"American Graffiti" has been held over for the seventh week. Rated PG. All about the adolescent changes in '62. Yawn. Times at 1:20, 3:20, 5:20, 7:20, 9:20 p.m.

PALMETTO THEATRE, 1417 Main Street, 254-5800

"The Way We Were" with Barbra ("The Nose") Streisand and Robert ("The Teeth") Redford. This is an old-fashioned love story with some definite flaws that you can have a good cry over. Rated PG. Times at 1, 3, 5, 7, 9 p.m.

LATE SHOW on Friday and Saturday nights is "Avant Garde Cartoon." Call the theatre for details.

PLAZA III THEATRE, 1323 Main Street, 254-7960

"Summertime Killer." Oh, boy, another mobster movie with great gugs and gore. Rated PG, but we don't advise for children—or, for that matter, adults either. Times at 1:40, 3:30, 5:20, 7:10, and 9:00 p.m.

RICHLAND MALL THEATRE, Richland Mall Shopping Center, 782-2228

"Camelot" with Vanessa Redgrave, David Hemmings, and Richard Harris comes back to Columbia as a Christmas present. This is a lovely film, very exciting to watch, and, if you can ignore King Arthur with a bandaid on his face, you'll probably like it. Times at 2, 5, and 8 p.m. Rated PG.

CAMPUS FILMS

All films at the University of South Carolina's Russell House are free o University students, administrators, faculty, and their guests unless otherwise indicated. Get a student to take you, these are some of the best films around.

Sunday, December 9

"The Battle of Algiers" (Italy, 1966). This highly influential film depicts the Algerian rebellion against the French between 1954 and 1957. By intercutting scenes of personal drama with journalistic coverage of mass movements, the belief is stated that no one's life is unaffected by the tides of history. 123 minutes.

All films will be shown at 7 and 9:30 p.m. without exception.

Monday, December 10

"The Producers". This is one of the funniest films ever made with the genius of Mel Brooks' writing. Directed by Brooks, with Zero Mostel and Gene Wilder. This is a frantic comedy about two Broadway producers who vainly try to stage a failure with the epic romance "Springtime for Hitler." You'll laugh even while you're wincing. Lasts 88 minutes.

Tuesday, December 11

"La Guerre Est Fini" (France, 1966) Yves Montand plays a life-long revolutionary who begins to suspect that the war has been burnt out from under him. The viewers experience the same uneasy restlessness and insecurity that the characters feel. Lasts 121 minutes.

Wednesday, December 12

"Come Back Africa" (USA, 1960). "...?A5 timely and remarkable piece of cinema journlism; a matter-of-fact, horrifying stydu of life in the black depths of South African Society." TIME Magazine. We think you'll learn

Thursday, December 13

'Monkey Business" (USA, 1931) The greatest comedy team of all time, the Marx Brothers, use the vague premise of stowing away on a transatlantic ocean liner to throw out puns, one-liners, and zany slapstick. Not to be confused with the Marilyn Monroe-Cary Grant film of the same name. Runs 77 minutes.

Friday, December 14

"Buck Rogers" (USA, 1939) With Buster Crabbe and Constance Moore. A three and one-half hour fling in the year 2,000, complete with paralyzing pistols, ray guns, de-gravity belts, invisible ray sets, atom chambers, spaceships, and climaxed by a spectacular air battle for control of the universe. A cliff-hanger every 20 minutes. 209 minutes. Check theatre for times.

Sunday, December 16

"I Am a Fugitive From a Chain Gang" (USA, 1932). With Paul Muni. A complete reversal of the commercial prison genre. This film indicts not only the harshness of the penal system, but the society which relentlessly pursues an innocent man. Besides, Paul Muni is fantastic as the convict. Runs 93 minutes.

art

The AMERICAN WATERCOLOR SOCIETY has its show at the Columbia Museum of Art starting December 12 and running through January 2. It can be viewed at the Trustees Corridor.

DEREK SOUTHALL, a visiting professor from England at the University of South Carolina, shows his unusual unstretched canvas paintings in the North Gallery of the Museum. His students respect him as a truly fine artists, and we don't want the University's Art Department to let him get away.

PORCELAIN CHESS SET by Cybis, the fine French ceramics studio is on view in the Historical Gallery of the Museum.

GRAPHICS OF STEPHEN NEVITT are on view in the East-West Gallery. We haven't seen his work before, but if you're strolling through the Museum, take a look.

SHERRY HOOVER, watercolor artist, has her show at the Ellis Art Shop on Devine Street just up from Five points. If you like watercolors, this is for you.

JASPER JOHNS the superstar of prints and paintings in New York will show his paintings at Betsy Havens' Aesthetics on November 30 through December 30. This is Betsy's Christmas gift to Columbia and take advantage of it. Other fine painters showing their work are Phil Mullen, Jay Bardin, Warren Johnson, Bruce Milletto, and Boyd Saunders; with John Davis, Geff Reed, and Tom Turner showing their pottery, and jewelry designers and artists Bill Jameson, Ronald Pearson, and Sam Ross. Eat your hearts out...

CHARLES WARREN CALLISTER's photographic exhibit of his archetectural work depicts the unique combination of romantic mood with clarity of line, well-represented in this collection of residential, church, and commercial design. Callister is from the San Francisco Bay Area and was educated at the University of Texas. If you like architecture and design and are up Clemmons way, take it in at the Lee Hall Gallery at the College of Architecture, open to the public from 8:30 a.m. to 4:30 p.m. Monday through Friday.

theatre

THE DIARY OF ANNE FRANK with Belle Mead Heckel, Jr. and Hank Wilson, a really fine actor who impressed all of us last summer in Workshop Theatre's "The Indian Wants the Bronx" are featured performers in this play about a young Jewish girl living with her family and some friends, hiding from the Gestapo in World War II. The show runs at Town Theatre from December 7 through December 15. Look for a review later on.

specials

THE GREATEST SHOW ON EARTH OR ANYWHERE, for that matter is coming to earth (or sky) this week. Beginning December 1, the brightest comet of the century, Kahoutek, will be visible with he naked eye in Columbia, about an hour before sunrise. Take a look a little less than 30 degrees south of where the sun will rise, and you ought to see it.

If you miss it this week, don't worry. It should be visible through January. But try to get a look at it sometime soon, 'cause it won't be back for 75,000 years.

MELTON OBSERVATORY at the University of South Carolina will open one hour earlier during December and January because of outstanding phenomena visible during these months. The observatory will be open from 7:30 to 10:30 p.m. Monday evenings during December because of he visibility of the planet Venus, and during January because of the visibility of the comet Kohoutek, expected to be the brightest comet known to mankind. Special appointments may be arranged by contacting the USC Department of Physics and Astronomy, 777-8197.

concerts

LORETTA LYNN & CONWAY TWITTY will perforom in a country music show at the Carolina Coliseum December 14 at 8 p.m. Tickets are $5.50, $5, and $4.50.

television

Friday, December 7

9a.m.-Today in Carolina. Joe and Jim devote the whole hour to the Energy Crisis with guests ranging from Dr. Baron Holmes from the Governor's Office to Tony Thronhill of the Oil Jobbers. (Channel 10).

9 a.m.-A.M. Columbia. The folks from the Mid-Carolina Council on Alcoholism will discuss ways to prevent guests at your home from drinking too much during the holiday season. (Channel 25).

11:30 p.m.-In Concert. Joe Walsh, ex-James Ganger and Cheech and Chong headline the show. (Channel 25).

1 a.m.-Midnight Special. Mott the Hoople, John Mayall, Todd Rundgren, Shawn Phillips, and --would you believe--The one and only Four Tops. (Channel 10).

Saturday, December 8

12:00 p.m.—SPECIAL. "What's the Energy Crisis All About5" This is a young people's guide to the energy crisis. CBS correspondents discuss means and conservation and explore other sources of energy for the small fry. (Channel 19)

4:00 p.m.—"A Christmas Carol". An animated version of Dickens' classic tale.

4:30 p.m.—Book Beat. Bob Cromie talks to Antonia Fraser about her new biography of Cromwell. Lady Fraser wrote the much-heralded "Mary, Queen of Scots". (Channel 35, ETV)

8:30 p.m.—Movie. "Maneater" about four city-bred vacationers trying to escape two hungry tigers set on them by a mad animal trainer. (Channel 25)

10:00 p.m.—SPECIAL. "S'Wonderful, 'S Marvelous, 'S Gershwin," a salute to George Gershwin with Jack Lemmon, Fred Astaire and Ethel Merman with Leslie Uggams providing some freshness. If you like his music, don't miss it. (Channel 35, ETV)

11:30 p.m.—SPECIAL. "Tribute to Jim Croce", a memorial to rock artists Croce, who died in a plane crash. This show was taped one month before the death of the blues artist. (Channel 35, ETV)

12:15 a.m.—Don Kirshner's Rock Concert with Seals and Croft, and Tower of Power. (Channel 25)

Sunday, December 9

12:30 p.m.—Meet the Press has Lawrence Spivak and the other big boys interviewing Saudi Arabia's Minister of Petroleum Sheik Ahmed Zaki al-Yamani. Watch this and you'll be calling your local small-car dealer. (Channel 10—LIVE)

4:00 p.m.—Palmetto Report features former Governor Robert McNair as he projects the 1974 elections. (Channel 10)

5:00 p.m.—Big Mama Kate Smith joins Florence Henderson (who5 Oh yeah, the Brady Bunch lady) Dom DeLuise (Dom Deluise and Kate Smith together5), the Supremes and some other people we never heard of. "Highlights" include a spoof on old radio shows and Kate's singing (5). (Channel 10)

8:00 p.m.—SPECIAL. "A White Christmas at Sun Valley" with Bing Crosby and his own little family. And yes, friends, Bing's gonna sing THAT song. Special guests are Michael Landon, Connie Stevens, John Byner and national figure skating champion John Misha Petkevich, with assorted skiers. (Channel 10)

8:00 p.m.—The Men Who Made the Movies with William Wellman whose films include "Wings", "Beau Geste", "The Story of GI Joe," and the "Ox-Bow Incident." (Channel 35, ETV)

8:30 p.m.—Movie. "The Brotherhood" a 1968 version of the "Godfather," with Kirk Douglas kissing Alex Cord. (Channel 25)

10:00 p.m.—Firing Line. Froggy Bill Buckley of the rolling eyes and roving tongue join Drs. Elliot Valenstein and Dietrich Blumer in the conclusion of four debates on human behavior and mental illness. (Channel 35)

11:15 p.m.—Movie. "Becket" with Richard Burton and Peter O'Toole in this story about Henry IV and his archbiship, who cannot be corrupted by affairs of state. Good performances by both actors, however, I can't help but get the feeling that the two should have exchanged roles. (Channel 19)

Monday, December 10

7:00 a.m.—Today Show with Barbara Walters and Frank McGee discussing the oil embargo with da Shiek of Araby. (Remember him from "Meet the Press"5) (Channel 10)

8:00 p.m.—SPECIAL. "The Plot to Overthrow Christmas." That ole devil tries to keep the world from having Christmas. (Channel 35, ETV)

9:00 p.m.—SPECIAL. "Perry Como's Christmas Show" with Sally Struthers, Burns and Schreiber, and the Establishment singers with, of course, old golf sweater himself. Full of Christmas music, and maybe Perry will sit on his stool for thrills. (Channel 19)

10:30 p.m.—Woman. A discussion about sexual freedom, the link-ups between sex and love and sex education at home and at school. Fordham University Professor William Marra and Samantha Dean are featured. (Channel 35, ETV)

11:30 p.m.—Movie. "Home Before Dark" with Jean Simmons, Dan O'Herlihy, Rhonda Fleming and Efrem Zimbalist star in this sharly etched story of a mental patient returning to a hostile home life. (Channel 19)

Tuesday, December 11

10:00 a.m.—Not for Women Only. Barbara Walters and a host of panel members discuss the choice between large and small families. (Channel 25)

8:30 p.m.—Movie. "The Cat Creature" is all about a series of mysterious deaths linked to an ancient order of Egyptian priests. Sounds pretty preposterous, but John Carradine has a cameo role. (Channel 25)

9:00 p.m.—Book Beat has Pulitzer-winning political cartoonist John Fischetti talking about his autobiography with a collection of his work. (Channel 35, ETV)

11:30 p.m.—Here we go again with the MISS WORLD pageant. Strictly for laughs and male chauvinist pigs. (Channel 25)

1:00 a.m.—Tomorrow. A discussion with the most intellectural racist of all William Shockley of Stanford University discusses his theories on Black genetic inferiority with Roy Innis of CORE. Tom Snyder's along for the ride. (Channel 10)

Wednesday, December 12

8:00 p.m.—Bill Moyers' Journal. A conversation with historian Daniel Boorstin about "The Americans: The Democratic Experience," a chronicle about the gullibility and desires of the American people. Boorstin belives "The American people have been held together by their wants by what they made, and they bought." Sounds interesting. (Channel 35)

8:00—SPECIAL. "The Rock and Roll Years" by Dick Clark with Three Dog Night, Isaac Hayes, the Big Bopper (5), Paul Revere and the Raiders, the Righteous Brothers, and the Diamons. Enough said. (Channel 25)

8:30 p.m.—Movie. "Message to My Daughter" about a teenager who receives counsel from her dead mother via handed-down tape messages.

11:30 p.m.—SPECIAL. "A 50-Year Salue to the Warner Brothers" has Bette Davis and George Segal in this anniversary salute to the Warner Brothers studio. Film clips of famous WB productions are featured. (Channel 25)

Thursday, December 13

9:00 p.m.—SPECIAL. "Andy Williams"—a holiday get-together with Andy and estranged wife Claudine Longet along with their children and nephews. (Channel 10)

9:30 p.m.—"Incident at Vichy" by playwright Arthur Miller. The play deals with the psychological tensions of men captured by the Nazis unaware of their fates and how each one of them deals with the possibilities. (Channel 35, ETV) SUGGESTED VIEWING.

11:30 p.m.—SPECIAL. "A Salute to Israel," a 25th-anniversary salute to Israel, taped in Jerusalem. With the late Pablo Casals playing "The Song of the Birds" and Rudolf Nuryev and Isaac Stern doing what they do best: dancing, and playing the violin. (Channel 25)

Friday, December 14

8:00 p.m.—SPECIAL. "A Very Merry Cricket" finds Chester cricket going to New York to bring the spirit of Christmas to the people there. (Channel 25)

8:30 p.m.—SPECIAL. "A Christmas Carol", this is another animated version of the Dickens' tale. (Channel 25)

8:30 p.m.—SPECIAL from THE HALLMARK HALL OF FAME. "The Borrowers" with Dame Judith Anderson in this story of an inches-tall family living in the household of a regular size one. It's great fun for adults and children. (Channel 10)

9:00 p.m.—SPECIAL. "Miracle on 34th Street" is another version of the old classic about the familiar question: is there a Santa Claus5 Set in modern times, it's still a heart-warmer. (Channel 19)

9:00 p.m.—SPECIAL. Julie Andrews hosts her Christmas special, why not, everyone else is trying to sell their products. She features a better cast than most of the other specials, including Peter Ustinov, Peggy Lee and, of course, herself. (Channel 25)

10:00 p.m.—SPECIAL. "Portrait in Granite" stars Ernest Borgnine as the late great coach Vince Lombardi in this autobiographical work. (Channel 25)